

NEWSPAPER

100p

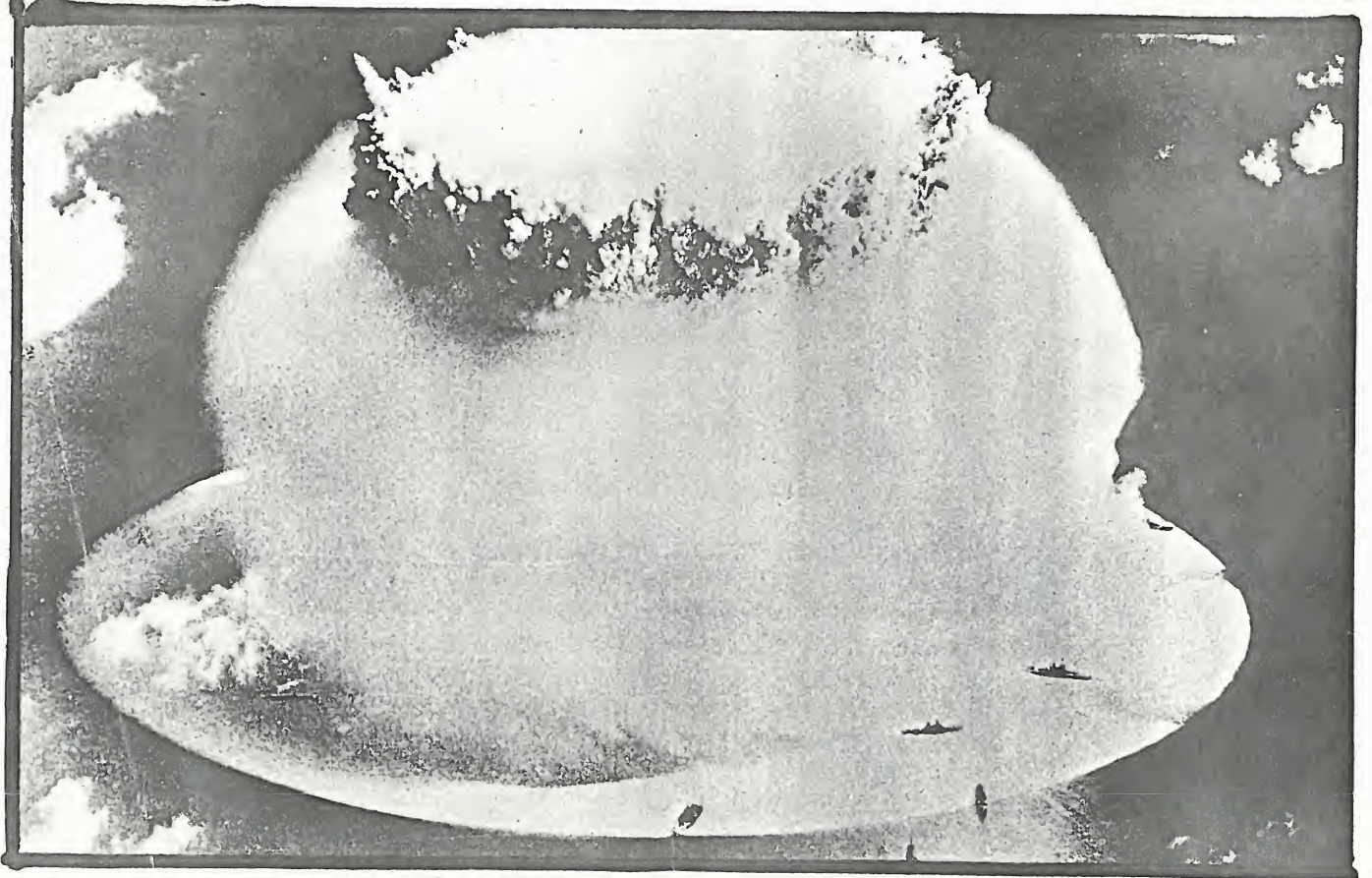
No. 1.

WHAT IS OIL?

FALKLAND IS.
• Stanley

ROBERT LAWRENCE

CRASS ALSO: THE GET, STRIPEY
ZEBRAS, TONY CLOUGH, SEXY R.



EDITORIAL. by Dean Poole.

1KB
50-1.

Hello, and welcome to the first ever issue of NUDE SYSTEMS. This issue includes lots of naughty bits, interviews with WHAT IS OIL?, ROBERT LAWRENCE, and CRASS, and also there is lots on cassettes, record reviews, and all my views, which I hope are rather interesting. Sorry it's taken so long to produce a zine of my own, but for various reasons I have kept on postponing it, and I am very hard pressed to get it together at the moment, so think yourselves lucky! Anyway, I hope you find this zine at least a little interesting, as it took me a very long time to compile and type out (the typing part takes suprisingly long).

If you look over this zine you will probably notice it has no colour pages, and hasn't got anywhere as near many pages as Melody Baker or Snouds, but you will probably also notice that this product is probably the better value, costing a third of the price of the "established music press" (ho ho), and also managing to contain more interesting pieces on more relevant bands. If you hadn't noticed, just check next time you buy a music paper (it's not much good for bog paper either!).

Before I go on, just let me say not to expect too much good journalism from me, because as soon as I get typing I can never think of the right things to say. I just hope that it will prove more understandable than the 'pro' journalists' attempts to try and confuse the reader with totally meaningless garble. Anyway, enough moaning, and now I will try and type something more interesting. If you have any views, ideas, criticisms, views, bribes, views, contributions, more views, etc, then write to: Dean Poole,

14, Mountjoy Place,
Penarth,
Near Cardiff,
South Wales CF6 1TB.

Telephone: 0222 703545.

This is also the address that you send to for the cassettes mentioned on the opposite page. Actually, I've actually heard from a lot of independent cassette artists, who say that they are receiving next to no replies from reviews in fanzines (good reviews as well as bad), and I want you to now go ahead and make these people happy by taking note of the reviews in this 'ere fanzine, and actually bothering to send for some of the tapes reviewed in this fanzine. Don't forget that these people have put a lot of time and effort in these products, and deserve some reward. If you don't like the music, then all you have to do is rub over the cassette, and all you would have lost is 23p in stamps. Don't forget, cassettes, like fanzines, are the real alternative, and both deserve to be treated as personalized products. Anyway, have a good eyeball over this 'personalised product', and I look forward to hearing what you have to say about it.

All the best,

Dean Poole

Dean Poole (the phantom one-finger typer!).

My thanks to: Crass, Duncan and Mike (What Is Oil?), Robert Lawrence, Jah Oyjam (New Crimes Brillzine), Mike Jones, Jason Stickler, Dave Bell, Phil Johnson, Platipus, Mark Philips, P.J. Peanuts, Mike Sinclair, R. Nib, Simon and Phil Crabtree, Rhys Thomas, Mick Sinclair, Adrian Fuck-face, Geraint Williams, Ail Symudiad, Gary (The Small Green Tomatoes), Malcolm Neon, and all others who have heard of me!



NEW SYSTEMS
JOURNALIST TRY'S
TO SELL BOG PAPER!
(But is not very Successful). 17926

SEXY RECORDS

"The enjoyment you
need at a price
you can afford!"

Run by your resident fanzine writer (me, you fool!), Sexy Records is an attempt to prove that you don't have to pay a fiver to get an ear full of fab noise waves. For the price of just a blank cassette and a stamp addressed envelope, you could have any one of the cassette releases mentioned below, isn't that just wonderful? What do you mean no???!! Anyway, this is what you could get:

"Down Under" - Various Artists. C60. Stereo.

This is a cassette of wonderful electronic music from the other side of the world-Australia. Outstanding in all aspects, I was very lucky to be able to release this (Thanks Tom Ellard and Terse Tapes), but released it is, and a copy could be yours if you write to little lol me!

"At Forden" - DHARMA. C60. Stereo.

Created one very boring Sunday by four very boring people, this cassette shows how improvised music can sometimes work, and be used to a great advantage. Described by Mark Philips of Bristol as: Showing shades and influences of 19th Century futurism, Stockhausen, BBC Radio Workshop, and Nolans! This is probably the nearest description of the music on this tape I've heard yet.

"A Bagful Of Angst" - Various Artists. C60. Mono/Stereo.

Includes such unknown bands as The Instant Automations, 391, Mic Woods, Merz, The Bombay Ducks, The Missing Person, The Midnight Circus, The Original Child Bomb, and The Digital Dinosaurs. A very musical compilation, that goes from the silly to the ab-normal. Everyone has liked at least some of this so far, so I don't see why you wouldn't!

"Soundtracks to Imaginary Films" - Robert Gillham. C60. Stereo.

The music jumps from one speaker to the other, and has you literally sitting on the edge of your seat in anticipation. The people who have got this so far seem to think that this is a good background tape. Comes complete in a card-board box specially printed to please you!

"A Bagful Of Angst 2: The Alternative Way Out" -
Various Artists. C60. Mono/Stereo.

This compilation relies a lot more on the 'alternative sound' that a lot of cassette bands produce. This tape includes Robert Lawrence, The Midnight Circus, MAP, The Chronosones, The Piles, Nil By Mouth, The Small Green Tomatoes, Ron Crowcroft, Dean Poole, and Jim Hydraxis. A true alternative in the sense of the word. This cassette manages to sound musical without being musical. Very much one for the collection.

Well, there you have a list of some of the cassettes available from me, I hope you can summon up enough energy to write, as there is no use me trying to be alternative, when no one will be bothered to help me. If you are interested in releasing a cassette, then write to me and I will give you all the relevant information. Future releases on my label include a vinyl album to appear in March, and also plenty of cassettes before then by The Average, Mike Jones, Adrian Fuck-face, and thousands of others who are going to write in and offer me their tape to release!!!

CASSETTES

BENDLE: OPTIMISM/SQUIRREL/ABSURD. C60.

Gosh, this is good! I'm not really suprized though, as it comes from the ex-Door and the Window man. Complemented by the fact that it is recorded in an 8-track studio, this is a very fine progression from EDATW, combining both good rhythms with fine instrumentation. My favourite track is easily "Pokersville", which combines a great rhythm guitar and adventurous drums with Bendles exuberant voice, which has a very strange attraction about it. This is way too good to go unnoticed, so this is a cassette which should be on your shopping list as from now! As well as the excellent music on the cassette, you also get a multi-coloured sleeve, as well as a booklet, which contains the lyrics and various other things. Get it or lose out.
£2 from: Tony Clough, 1 Atkinson Court, 2 Kings Close, London E10.

VARIOUS: A COMPILATION OF GREATS (and not so GREATS!) (CAN'T THINK OF A NAME RECORDS).

Lets take this group by group:

MIKE JONES: I found his tracks both amazing and amusing. My favourite of his three tracks was "She was gone", which worked well with the jerky guitar, drum rhythm, and Mike's great vocals. Pity about the sound quality.

DAVE BELL: Awful!! Good job he only had one track!!

THE AVERAGE: A very early session, containing two songs now dropped from their set. If it wasn't for the appalling sound quality these tracks would sound brilliant, but as it is they only sound very good.

DRONES: Not too good. Consists of two people doodling. A lot of the tape wasted on them as well (4 tracks).

SKODAS: Good sound quality at last! A brilliant track by a now quite famous band (John Peel session, single, etc). Doesnt deserve to be on this compilation.

DEAN POOLE: Brilliant!!!

MIKE STOUT: If it wasn't for the vocals being too loud this would be an excellent track. "Never felt like this" has excellent melodic guitar but way too loud vocals. A pity. "Sadat is dead" is bad though.

FARMING JIM AND THE KEP CAT GROOVSTERS: Appalling but funny!! On the whole an awful tape, only kept above water by a couple of worthwhile tracks, but still worth getting for those tracks alone...

C60 and SAE from: Mike Jones, 30 Teasel Avenue, Cowslip Estate, Penarth, Near Cardiff, South Wales CF6 1QE.

JIM HYDRAXIS: FLEXED BURIAL (SO BOON RECS)

Yet another excellent cassette I have managed to pick up. Crystal clear sound quality, yet unlike that of a studios, helps the songs alone on their merry way. My favourite track on this tape is "The Painter's assistant", which, although lasting 22 minutes, is a very catchy and memorable tune. Although the now dreaded Casio VL2 tone is used on this tape, it is used with remarkable ingenuity, and Jim must be thanked for sparing us the blushes of hearing yet another boring Casio orientated tape. In fact, the casio actually complements the songs. Other favourite tracks of mine include a great Casio/Bass guitar orientated piece called "Van Helmont's Willow", and a track called "Praying the nucleus", which is 21 seconds of Jim's cat playing his Casio! This tape is recommended.

C60 and SAE from: Gary, 98 Wiltshire sn15 ins.



Bristol Road, Chippenham,

After 18 months of running Conventional Tapes (Purveyors of "alternative music" - tee hee) I've come to a few conclusions that have prompted me to stop. Like most of the people Con brought me into contact with, I thought that "alternative music" was in some way radical and threatening to the "Establishment" (both musical and political). The independant bit plus the usual talk of politics - mainly anarchy (of a kind), odd clothing, drink/drugs, a gig in the evening - all highly radical, etc, - and then back to our normal wage labour jobs to help perpetuate the existence of the current established order.

It would seem that "alternative" is the right word in one sense. It's not a radical or dynamic force for change (although it does have a reforming tendency) but simply a seperate set of conventions - a secondary establishment or even what is sometimes called a "sub - culture". It too easily has been a method of channeling our rebelliousness or criticisms in directions which make them harmless and ineffektive as instruments of change. Music by, for example, Cabaret Voltaire is certainly alternative but it is no more than a set of different conventions. That is to say, there is now a set of ideas/noises which we associate with the Cabs. Whether we enjoy those sounds or not is not important here I am simply saying that they have made no real progress so far other than in perfecting their own set of conventions. (I'm not putting the band down here, because to do what they have done is a considerable achievement, I just want to show the limits of "alternative music".)

Even the political bands like Crass could be more effective. While I agree with the slogans they chant, I know that the Crass name and symbol and the anarchy symbol have degenerated, in some quarters of fashion and have even become alternative symbols for NF and so on amongst those skins and punks who have failed to grasp the anarchy message that the band are trying to put over. When you see the same person with "Crass, British Movement, West Ham and kill wogs" on their coat you have to come to terms with the fact that slogans are as good as far as they go in attracting attention, but they don't replace explanation, argument and thought when it comes to a real understanding of anything. The right-wingers need slogans because their philosophical basis is, to say the least, obscure and consequently they need to replace this emptiness with a resounding chant. Anarchists are not so intellectually bankrupt as to need to do this. But still, Crass must be congratulated for their efforts as I will explain later.

Let me say now that my perspective has increasingly been an anarchist one which accounts for my present position. It seems whatever we do to make life better we inevitably fall into opposition with the forces of the power structure. We either have to preach to the converted or fall foul of the imposed morality via the "force of habit" and can be discredited or ignored or banned before we have a chance to speak or if we become dangerous (which doesn't mean very dangerous) the power of "authority" via the law can be used to crush us. The combined forces of habit, morality and so on form the basis of the justification of the "economic necessities" of capitalism. It is on this that the ideology of the preservation of the status quo is maintained. Right so far? It is my view then that only by combating this ideology do we have any chance of bringing about an anarchist society.

Conventional Tapes was contributing to the preservation of the given order. We all contribute every day. We need certain things and so we are forced to take our place in the economic structure to work, produce and ~~ENTERTAINMENT~~ when we come to enjoy our free time we look for ENTERTAINMENT. I am not against enjoyment or pleasure or fun or even music, but the context in which it takes place usually stinks. The mentality that brought out Conventional Tapes and all the other independant tapes and records was not far removed from the mentality that brought you Max Bygraves and Little and Large. It's not a question of what we do but how we do it. Any piece of work can be assessed by us individually on it's own merits - I'm not concerned with putting anyone down or

(Continued...)

"trying to dictate taste-but ~~that~~ entertainment is an industry itself, a state of mind, a blanket term covering any creation if it can be stripped of any relevance, thought or expression until all that is left is something to occupy a period of time when the populace is not engaged in production to keep them sedated and happy and ready for work. It can make crap out of fine work by the way it degrades it in overall need to appeal to the lowest common denominator. Thus we find a trend in the worldwide production of mush. Take anything remove its guts/heart/soul and you've got entertainment. Alternatively remove its power to alter anything and you've got entertainment. Now look at the "alternative chart".

Perhaps music can do no more than this. Perhaps you simply like alternative music and are not interested in anarchy or change. Fair enough, but it is not to you that this piece is directed but to those who think that the music scene as it stands is in any way "revolutionary" as an appeal to them to try to stop dreaming and start scheming.

It would seem that nothing short of bombs and guns can combat the forces we are up against. This may be an answer but it is not exclusively the anarchist answer as anarchism is a doctrine of peace. No matter how many hostages are taken or people shot, if the dominant ideology cannot be changed we are doomed to failure. Some people may enjoy kicking a policeman in the teeth and go away feeling purged in the knowledge that they have done their bit towards the "revolution". This is not so. It will do nothing to help anyone currently suffering in one way or another from having an outlook not in keeping with that of the ruling regime. We must try to challenge the ideology that we cannot live without the state or some form of authority. The only real way to stop the suffering is to alter enough of the people who allow the suffering to go on. This was why I congratulated Crass-as far as a mass conversion to anarchy is concerned they must be unequalled. They need now only to ensure that they are not misinterpreted. We have little on our side except the knowledge that both the Earth's resources and the political systems built up around them are not without limits of endurance. Something must alter radically in the near future because current political systems are showing themselves to be bankrupt. There may even come a time when we are forced to fight in a military sense. When in difficulty the state will close in on its subjects and we may need to hold our ground but still we cannot be successful without ideology on our side. Ideology can't stop the bullets but it can decide the victor in any war.

But these are just digressions on what started out to be simply an explanation of the end of another "alternative business". We will continue to be active in music-we enjoy it too much not to be, but hopefully we will get our priorities right, and our approach should be more considered and appropriate to what we believe. Still we may have to compromise ourselves. As the Residents say "Capitalism is the sea in which we sink or swim" or something like that and if we are to be even slightly effective it means we must enter into the arena of Capitalist entertainment. We will continue to release tapes with bands like the Ordinary we hope to provide a music which is "political" not by being about politics but by virtue of being based upon the principles of its members. It should thus be very varied.

This article started simply as a realisation on my part of the shortcomings of something I had been responsible for but along the lines it went astray. It is by no means concluded. If you want to continue the debate for our mutual benefit write to;

SNEAR,
1 ATKINSON COURT,
2 KINGS CLOSE,
LONDON E10.

I'm sure we'd all like to thank Tony Clough for this interesting and thought provoking piece. I just hope that everyone at least questions themselves.

WHAT IS OIL? interview by Dean.

What Is Oil? are a lively duo hailing from 'natty' Hornchurch in Essex. They have a unique sound which distinguishes them from any other band, and this may have something to do with some of the diverse instruments they use - Kenwood mixer, vacuum cleaner, squeaky toys, etc. You may think that because they use such non-melodical instruments that they sound very non-musical, but this is not the case, although their sound could hardly be called commercial, which makes them very refreshing to listen to after all this crap on Radio 1. The interview took place at the Offbeat studio, and those present were me (the interviewer), and Mike Stout and Duncan Jack of What Is Oil?

Q: When did you first form?

DJ: February 20th, 1980. It wasn't me originally. It was Mike and some other kid, because they were jealous I was in some other band.

MS: Yeah, me and Philip Bod. We did a tape of one song. Then the next day we were looking for the name, and we found the name What Is Oil? in a chemistry lab on a poster, and then that night Bod was going to come round, but he didn't, and Duncan came round instead, so I chucked Bod out coz he was a lazy sod.

Q: What was your first song?

MS: The first one we did was 'Intro' (on their "Full of thrills" cassette), and the first song we wrote was "Smoked windows".

Q: How do you get the ideas for your songs?

DJ: Me? Well, I haven't written many! When I have... Well, I dunno, I just think of something and write a song about it.

MS: Well, a couple of them have come from dreams.

DJ: Surrealist!!

MS: Yeh, man!! I'd wake up with an idea, like "Jesus peed on my batterys" by Jerry Harem, so I said to Duncan, lets do a song called "Jesus peed on my batterys".

DJ: And I said lets call the tape recorder Jerry Harem! Other songs just happen!!

DJ: And we do some that are spontaneous, which we still do.

At this point the interview gets a little silly, and Mike and Duncan start asking each other questions!

MS: Who is your favourite baked potato baker?

DJ: The man in the pub in Covent Garden!!

MS: And whys that?

DJ: Because he bakes nice potatoes, and he said "Which potato do you want?", and I said I'll have that one, and I pointed to the biggest one, and it was three times the size of all the other potatoes, and he put lots of cheese on it, and it came out of the same containers as Kim Wildes cheese!!

MS: Gosh!! Duncans seen Kim Wilde!

At this point I manage to but in to their conversation and manage to start asking them sensible questions again!

Q: When did you do your first live gig?

MS: Ah! That was at the school 5th year leaving party! My form teacher came up to me cos he was organising it and said "Do you want to play?", and we thought uuuuwww, okay then!!

Q: How did you manage to get your second live gig?

DJ: Well, there's this anarchist centre place in Wapping, and they were putting a gig on, so I said have you got any more room for bands to play, cos I know this great band called What Is Oil? who would really like to play, so he said 'thats all right then, mate', and so we did.

MS: Yeah, they say mate up there a lot, y'see!

Q: Have you ever thought of having more members in your line-up?

DJ: Yes we have. We've thought of having sort of different people play with us, but no-one permanent. Only us two, but sort of using people. I had this idea of using people

P....T....O....



← MIKE

Dunc →



on various tracks where they'd fit in, but we'd only have more members if they did exactly what we told them, not putting their ideas into it, because basically it's our ideas.

MS: About the only time we've had anyone else really is when Chris (a friend) helped out on a backing tape for one of our tapes.

DJ: Oh yeah, and of course the live bits where we invite people up on the stage, our audience participation thing!

MS: That's the only reason they like us I think!!

DJ: A reason a lot of people clapped is either:

A: They feel sorry for us! or

B: They think we got a lot of front standing up there and doing it!

Q: Where do you draw your influences from?

DJ: I don't know!! I just sort of get them then from everything really just everything.

MS: We just do what we want.

XXXDJ: If we are influenced by anything it's not... well, we're not consciously influenced by anything.

Q: Why have you got a different sound now, compared to your first few cassettes?

DJ: Basically because we used different instruments.

MS: Also, have the stuff we used on the first tape, we can't really take live, cos my mum wouldn't like it if I took her Kenwood mixer and egg slicer and vacuum cleaner!! Not that I could anyway!

DJ: Also, we try to not to keep our stuff sounding the same, we try to vary it.

Q: Do you wear any stage gear at all?

DJ: I'm totally anti-dressing up at all.

MS: Well, I wear my jeans and my tee-shirt.

DJ: I think clothes are unimportant. Basically our image on stage is..

MS: A bunch of wallys!!!

DJ: ...Us standing there holding words, and Mike stands there playing the bass with a big grin on his face.

Q: Haven't you ever thought of playing anything musical though, cos I think that you would be capable of it!

MS: We're just too lazy I reckon!!

DJ: If you ask me it's not worth playing a song unless you enjoy it, and I enjoy it much more when I don't know what I'm going to play. Basically we're not very good musicians either.

Q: Have you got any real ideals like Crass have? Y'now, anything you're for or against?

DJ: Yeah, I suppose we're both against rock 'n' roll really mainly, the music biz and that, and the accepted ideas of it. I'm a bit confused about politics and anarchy and all this, if I was strongly for these I wouldn't put it in any of my songs.

MS: We're pacifists. We wouldn't go round beating people up, mainly cos we're wimps!! We're anti-bomb as well, cos there's a lot of our songs with that in, not that they're meant to be but they just turn out that way!

DJ: We're not sexist either!!

Q: Why did you decide to record a cassette and release it?

MS: Well, we didn't realize we were going to release it. We just wanted to tape our songs really.

DJ: And then Rasquap Product formed (a local cassette label run by their friend Chris) and released the "A cat was in spring" tape, and that gave us more enthusiasm, and we went away and did more songs perposely to finish off a C60 and released it.

Q: Do you have any plans for any future releases?

DJ: Well, we may do a record when I get my tax rebate, but that's not definite.

MS: That's his department, because he's got the money and I haven't!!

Q: What's the idea behind the carrot on the cover of your first cassette?

MS: Well, we wanted something totally irrelevant, and Duncan said a carrot, and I said only if it's a blue carrot! So we used to colour them in blue.

WHAT IS OIL? INTERVIEW.

DJ: Also I've got this famous poster at home with a carrot falling through space, something to do with infinity really. Y'see, we were also very intrigued by the concept of infinity.

Q: Have you ever thought about colouring your hair?

DJ: Yes, I've got splodges of bleach in my hair. Just a sort of experiment really.

MS: I couldn't be bothered!

Q: Do you take much notice of other bands around?

DJ: In what they say?

Q: Well, in what they say and do.

MS: We laugh at Discharge!!

DJ: Bands I sort of agree with, their ideals, 012, Door and The Window, those sort of bands. I like things because of the music. Incidentally my favourite band is Danny and the Dressmakers....and you phoned at a very awkward time Mike (referring to the call made to drag him over for the interview).

MS: Why?

DJ: Because IX was just about contemplating breaking the news to my mum that I didn't want to eat meat any more.

MS: Good. So did you?

DJ: No (laughter). So I'll have to wait until I get home.

MS: So You'll have roast lamb when you get home.

DJ: Yeah. Yeah!!

MS: I won't because I wouldn't survive if I do.

DJ: Of course you would lad, eat lots of cheese!!

MS: But then again, look at it from the point of view of the vegetable you're eating, I mean, would you like to be eaten if you were a vegetable???

DJ: Would I?

MS: Yeah, I mean when crops are being exploited.

DJ: Become a carnivore then. I bet you it's worse to be a carnivore than it is to be a vegetarian.

MS: I'm saying that all eatings wrong!!

DJ: Go on a fast then.

Q: Can you actually play any instruments?

MS: I can play some things on the bass guitar, but I can't exactly lick off anything.

DJ: I can play chords on the guitar.

MS: Although you don't half the time!!

DJ: I can play a guitar pretty basically, I can do bar-chords and that sort of thing.

MS: I think Discharge are what is Oil's greatest influence actually, because we really love Discharge!!

Q: Why did you decide to use such diverse instruments on your cassette Surely you could have borrowed some instruments?

MS: Not really, because we didn't have an amplifier. We only had a guitar and a stylaphone so it got boring, so we went down stairs and used an egg slicer, and we didn't look back after that!!

DJ: We just make the best use of every thing we've got really. I wouldn't like to borrow. Oh, well we do for live.

Q: Why don't you practise at all?

DJ: The thing is we tape everything we do, so...well, we just get bored of playing the same thing.

MS: And if we had to do something until it was perfect, by the time we'd got it perfect we wouldn't like it anyway. We did start to do practice sessions, but that was only for one stupid gig we did round here. We never did it.

DJ: Yeah, that's right, we practised all our first album...for a non-existent gig.

MS: Yeah, cos my mum stayed at home for the week and we couldn't use the room!!!

DJ: I can think of three questions to ask. One is what is the time?

MS: The time is twelve: fifty.

DJ: Two is, please let me smoke in here!!

A VERY BADLY DRAWN CARROT!

9

DUNDLE
No very few
WIO?

MIKEY
WIO?

Man you

STRIPEY ZEBRAS

10

The STRIPEY ZEBRAS formed mid-1980 from the ashes of Enola Death, the Mysterons and nothing. Their history has been well enough documented in Terminal Illiteracy number 2, More Dead Than Alive 2, and New Crines 2, so instead of repeating myself I'll advise you to get those 'zines if you're interested in facts and figures.

Influences that shaped the SZ sound included The Fall, Steptoe and Son, The Residents, The Pratts, WoodpeckerX Cider, Crass, The Undertones, a Certain Ratio and each other. Each of us had different motives for being in The Strikey Zebras, and each of us had different ideas of what we should have been and what we should have done..... The end result of this collision of highly individual characters, influences and ideas led to a sound which, at least to the entrenched and jaded ears of the Southend gig going public, was a breath of fresh air, or at least should have been.

Our debut gig was at the Zero 6, Eastwood, a "musicians work shop" where both bands and audience consist of extremely reactionary R'n'B, Heavy Metal and 'Power Pop' stick-in-the-muds. No one who saw us that night has forgotten or forgiven us: it was the first time I personally had ever played a real drum kit in my life, and it was the first time any of us had appeared on a stage in front of an audience.

Whilst officially in existence SZ met with a pretty similar reception to the 6 gigs they did; apathy, outrage and insults. After our 3rd gig (at Focus Youth Club, Southend), Sheena (Sam's sister) was attacked outside by 'real punks', after our first gig (Zero 6) a boring acquaintance of mine called me a wanker and vowed never to speak to me again (no loss!), at our 5th gig (The Van Gough, Basildon) we were tricked off stage after six numbers by the organisers, who told us the place closed at 11 o' clock (it closed at 11:30 in fact) after our 6th gig (Zero 6) there were rumours that some heavy metal fans were going to 'get us outside'.

It was only after our split that The Strikey Zebras gained any recognition at all (apart from a few people close to the band), with interest emerging from such diverse places as Penarth, Stevenage, Derby and Hornchurch.

The Strikey Zebras sound is basically an amalgam of experimentation, primitivism, energy and melody, resulting in what I would call a kind of "pop-punk", which looks awful in print I know, but in fact in my modest and unbiased opinion I think we were one of the best bands ever to exist!! You may not believe this claim: The way to find out if you agree or not is by listening to us for yourself.

BY JAH/OVJAM.



STRIPEY ZEBRAS.

Jah also adds: Both The Stripey Zebras and The Get (another Southend band, more on them in issue two) are absolutely pissed off with being bracketed together as 'joke bands'. Also, apart from the fact that the Get's bass player used to be in Stripey Zebras, there is, as far as I can see, absolutely no comparison between the two groups. Would you compare Faye Fife to Mark E Smith? Would you compare Garry Glitter to Albert Steptoe? Of course not! So why compare the Get and the Stripey Zebras?

Much fanx to Jah for sending me all this info and stuff. The Stripey Zebras have two tapes available; by far the best is 'Live in Burnett's bedroom', which shows the Zebras at their tightest. It's available for a C60 and stamp addressed envelope, and you get it from: Jah Ovjam, 360 Victoria Avenue, Southend on Sea, Essex. Also available is The Stripey Zebras retrospective cassette called "Are pianos rude?", which is a collection of mostly live material going back to the bands beginning. This tape is also available for a C60 and same, but this time from: Rasquap Products, 291 Goodwood Avenue, Hornchurch, Essex.

Here are some Stripey Zebra lyrics:

SORE EYES PARTY.

THERE WAS NOTHING THERE TO DRINK
IT WAS ALL A POXY STINK

OH-AT THE SORE EYES PARTY
OH-AT THE SORE EYES PARTY

THERE WAS A HOT FIRE
IT MADE US ALL PERSPIRE

CHORUS.

THE MUSIC WAS SO BAD
THE WORST I'VE EVER HEARD

CHORUS

I DIDN'T LIKE THE ATMOSPHERE
AND I WISHED I WASN'T THERE

CHORUS

WE HAD TO LEAVE EARLY
BUT NO ONE SEEMED TOO SORRY

CHORUS

MONSTERS ON TV.

THERE ARE MONSTERS ON TV,
IF I WAS THERE THEY WOULD GET ME.

GODZILLA! X4.

THEY ARE BIG AND VERY SCARY,
THEY DO NOT WORK IN A DAIRY,
THEY ARE TALL AND VERY MEAN,
THEY ARE RED, BLUE, AND GREEN.

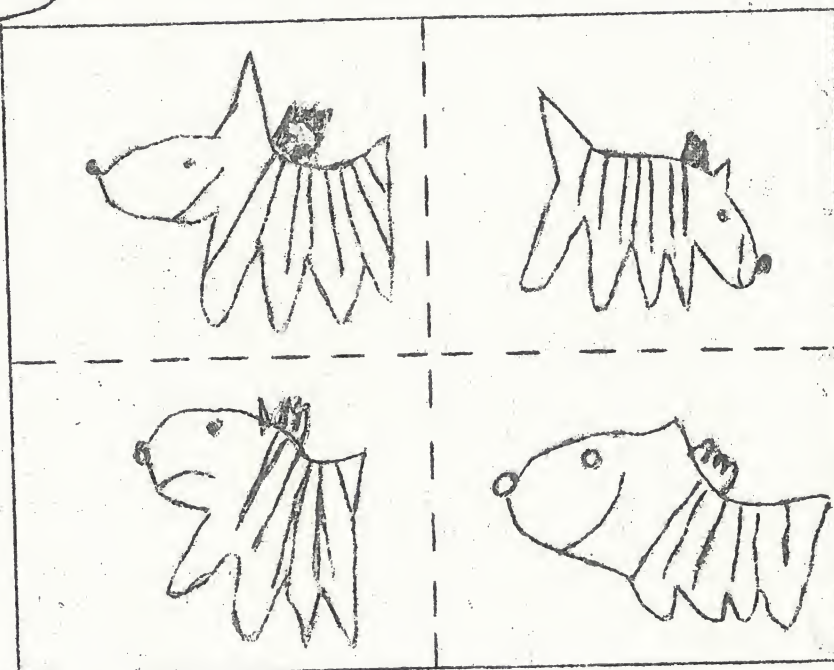
GODZILLA! X4.

STEPTOE AND HIS DAD.

STEPTOE AND HIS DAD,
DRIVE EACH OTHER MAD,
ALL DAY LONG, YEAH YEAH YEAH.
THEY DRIVE A HORSE AND CART,
THEY EAT CUSTARD TARTS,
ALL DAY LONG, YEAH YEAH YEAH.

AD LIB

STRIPEY
ZEBRAS



In this interview, all questions were asked by Dean, and Phill Free supplied the answers.

12.

Q: Why did you start Crass?

A: We started out simply to try and express our views the best way we could (which wasn't very good at the time), as it seemed anyone could at the time. But as we developed and thought more about what we were doing, when we played we adopted the CrassX logo, and each started to wear black clothes and present a tighter and controlled image on stage, people began to want to label us (mostly I think to dismiss us). We were apparently a fascist band and a left wing band and god knows what else. To try to get away from any recognisable political label, we decided to use the anarchy symbol to show that we stood for ourselves and the freedom of individuals to live without having to follow recognisable life styles, or be rubber-stamped with meaningless titles like left wing or right wing or upper or lower class or black/white/christian etc. etc.

Q: Which is the most important to you as a group; Is the music more important, or are the lyrics contained in the songs more so?

A: Obviously the ideas in the songs are the most important things to us, but the quality of the music must reflect what we feel and the content of the song, otherwise there's no point in trying to express our ideas as a band. Perhaps as important as the music is the way the stage looks and how we are both on and off the stage.

Q: Did Crass start out with the ideas you have now?

A: Quite honestly I don't think that we thought about ideals when we started, we wanted to honestly say what we thought alongside the other punk bands which we thought were also honest. As we developed, we became aware of just how important our ideals were when operating in a system as corrupt as the music business. We do what we believe to be right when we have to make decisions whether it's where to play, what to sing, how much to charge to get into a gig or for a record. If we make a mistake it's ourselves we sell out as well as other people and none of us has any wish to do that.

Q: Do you think the reviews in Sounds and NME were a fair representation of the bands ideas?

A: I can't remember the articles well, I think they were as honest as those papers could make them, but then they see through different eyes and can't help interpreting. Actually I don't really give a fuck what they print. We were straight with them and their dealings with us would only reflect their own approach to people.

Q: Why do you give so much support to fanzines?

A: Fanzines are written by people who are trying to communicate with other people, not trying to sell themselves or maintain their egos like the press. I would support almost anything which genuinely tried to bring people closer together.

Q: Do you think it's better to take part in something like the CND, or do you think it's better to sing about it on record?

A: How do you combat nuclear power? By making enough people aware of the danger that a change would become inevitable. Were I to try to blow up a reactor I'd need many tons of TNT and would expose many people to radiation. If I chain myself to the gates, I'll be seen by a couple of guards only. As a fairly popular group, songs like contamination and nagasaki nightmare will reach well over 50,000 people. There are few other ways that could be as effective in communicating my contempt for nuclear weapons/power.

Q: What are your views on the OI! movement, and what it has against the middle class?

A: The split between the working class and the others is based on disadvantage, education, money etc. I don't think education is really very wonderful and the 'better' the education the better the indoctrination. If you haven't got much money all you can't get is the latest Ford or the biggest colour tv or fitted kitchen.

(CONT...)

CRASS: INTERVIEW

13.

CRASS INTERVIEW.

That's all shit, that our system allows people to work 9-5 all their lives, to be nearly able to afford. I'm more interested in what I need than what the ads tell me I should want. OI! was devised by Sounds - a great little product to sell to the punters so that they have to buy the rag to find out about it. It must be great inventing the news rather than having to go out and actually look for it.

Do you think any of the changes you would like to see will become actual fact during your lifetime?

I'm not particularly interested in what will happen in my life time only what's happening now. If I can do what I want to do now, being fully responsible for myself and for other people, then tomorrow will look after itself. I would like other people to be able to do the same thing. I know some are, like me, trying.

I've heard a rumour flying around our great city (ahem!) that since "Penis Envy" just used your two female vocalists Steve Ignorant no longer participates in the group's activities. Could you please comment on this?

I'm not particularly anxious to squash rumours, it's all so boring. If we reacted to every rumour which spread we'd have to have a nightly spot on telly. However, let's all be bored together. Eve and Joy sang all the songs on Penis Envy. It was intended to be a feminist/humanist statement and it seemed right that the women in the group should deliver it. Steve will be on the next album in all his glory (we couldn't afford the redundancy money!).

Why do you play your particular style of music?

Our particular style of music is just about all we can play. We are not accomplished musicians playing at being punks - we play the best we can, and actually I am astonished sometimes at just how good it is.

Do you take a lot of notice of other bands around you, local and in the alternative scene?

Yes, which is why we put out X Bullshit Detector. Bands like those are like fat rines - doing what they can to put over their ideas.

Why do you think you've had so much trouble with gigs and so on?

Because we are supposed to be anarchists and people don't understand what it means and assume chaos. Maybe also, because we do have an effect and the authorities (pigs, cops I mean police, local councils, etc) can see that and want to stop it.

Each album and single I have bought by you seems to have progressed, both musically and lyrically, from your last one. How do you see this progression?

Partly it's a natural progression, hopefully we've improved over the last four years. We are more aware of the effects the music and words can have, and are more careful in formulating them. Also I think that although straight three-chord trash played fast is effective in one way, and I want to approach the problems in as many ways as I can. Partly for my own satisfaction and for other people's satisfaction. Although each record we do may leave some people behind, I want to grow and I want other people to grow too.

THE END.

Thanks to Phill for bothering to answer my questions, but above all, thanks to Crass for being such an honest and sincere band, and for helping smaller bands find their feet. I personally found "Bullshit Detector" a bit of a naff affair though, as some of the tracks were so badly recorded that they were only just audible. Overall though the music was very good, and I only hope on the next BD album that more emphasis is put on the sound quality. Anyway, I hope Crass continue to plough forward and produce X more albums as good, if not better, than "Penis Envy", as that for me is easily my favourite album of all time and probably until the next Crass album.

INDEPENDANT CASSETTES.

14

For those of you who are ignorant or unknowing, independant cassettes are not the latest offering from 'hip' band Bow Wow Wow on EMI records, but cassettes recorded, released, and distributed by the band/artist them/himself. The obtaining of an independant cassette can be a much more exciting experience than buying a record. Because cassettes are distributed in such low numbers, most mail order cassette distributors operate on a much more informal and personal service than record companies, writing letters of some interest (usually), and generally encouraging you to get more of their/other people's product, and trying to get you involved in the cassette scene.

The obvious disadvantage of cassettes right from the start is you don't know what you are getting musically. It could be sixty minutes of someone having a long drawn out shit in the bog, or it could be sixty minutes of excellent electronic music (Robert Lawrence, Robert Gillman, and Mark Phillips are just a few people that spring to mind). To me, not knowing what you are going to get adds to the excitement, though you are almost certain to be disappointed if you end up with the long drawn out shit (Although it would be very funny). This is where cassettes have the advantage over vinyl, if you buy a record you're stuck with it for life, whereas if you purchase a cassette YOU HAVE THE CHOICE TO ERASE IT IF YOU SO WISH.

Another thing that is bound to appeal to the consumer is the price difference between records and independant cassettes. Whereas an lp record lasting some 40-45 minutes will set you back nigh on a bluey, an indie cassette lasting from 60-90 minutes will set you back anything between a blank cassette and stamped addressed envelope (these are the genuine people who are in it for the music and not the money) up to £2 (the general limit). Okay, so you won't get the same standard of music (except for very extreme cases), but since most cassettes retail around the £1 mark, the price of a record, 3 minutes of good material will make the cost worthwhile.

I've heard an awful lot of people say "90% of tapes are crap". This is probably true, but couldn't the same be said about records? I hate people who slag tapes off for what they are; the alternative to boring predictable disco music. Take Mr. Morley, an NME journalist, for example. He stopped the printing of free cassette ads in NME because he personally thought not enough people were sending for those cassettes. Big deal! If skinhead music wasn't put in the centre pages of Sounds every week, do you think anyone would have heard of the music? If mod hadn't be pushed all the way by "the un-biased" music press, do you think it would have ever caught on? Of course not! Without the coverage cassettes will never have a large number of people sending for them; probably if Morley started writing big centre-paged garble on indie cassettes it would start everybody off either sending for, or making, their own cassette: personally I hope this doesn't happen, as everyone is so friendly to each other, there are no 'stars' or 'axe hero's', and the whole scene is looking much healthier than any other industry (mainly because the people involved in cassettes aren't money-grabbing tycoons).

If you are at all musically minded, why don't you release your own cassette? It's so simple I shouldn't need to tell you how to do it, but if you want some help, then write to: Dean Poole, 14 Mountjoy Place, Penarth, Near Cardiff, South Wales CF6 1TB.

Here's some good cassette bands to watch out for: Robert Gillman, Digital Dinosaurs, Midnight Circus, Instant Automations, Danny and the Dressnakers, Missing Persons, New 7th Music, Lurch, The Average, The Chromosomes, This Little Alien, Philip Johnson, and many others who I've forgot or I haven't heard yet.

BY DEAN POOLE.

ROBERT LAWRENCE.

15

INTERVIEW: INTERVIEW: INTERVIEW: INTERVIEW: INTERVIEW: INTERVIEW: INTERVIEW: I

Robert Lawrence is an excellent new talent from the Cardiff area (how rare they are!). He specializes in electronic/modern music which makes groups like Soft Cell and Gary Numan sound like groups from the twenties, and deservedly so. This major million pound scoop (!!) took place at the quick Stab offices somewhere in the Cardiff area.

Q: How long have you taken an interest in music?

ROB: Six years. Since I was 14 years old, since I started getting into Status Quo!! That sums it up!

Q: And what made you decide to take an interest in 'modern' music?

ROB: Throbbing Gristle I think. I was reading Sounds one day and seeing this thing about Throbbing Gristle, and it just sort of struck a chord and sounded very interesting, and I went out and bought 'The Second Annual Report' album in Virgin, and listened to it and that was about it.

Q: What was your first group then?

ROB: Oh! (Moans). My first group was called Frisch, two freinds had a band and one day they asked if I had an organ, and I said yes, and thats when it started, and we havent looked back since (laughter).

Q: What made you take up the keyboards then?

ROB: Probably Rick Wakeman, and also life was getting a bit boring at home watching telly every night, with the family, and we thought 'what the hell can we do?', and the original idea was to get something the family can do, so I said why not buy an organ, because about that time everybody had lots of money and everyone had home organs, so we got this home organ, and as nobody could play keyboards we decided to get a tutor in, and I was consequently tutored for a year or so, and thats where it went on from really. Thats a nice pair of trousers you've got on Dean!! Are they new?

DEAN: Well, they're about a month old. I suppose yours are new are they?

ROB: No, these are actually getting on for about 5 years old! In fact there's a hole developing in the rear section!!

Q: Have the Bristol Musician's co-operative influenced you in any way?

ROB: Regretfully, yes!! No, thats unkind. Yeah; they have, I think what they did really was completely de-mistify music for me. Because when I joined them there was a strong emphasis on workshops, whereby anybody would come along and simply improvise, although the tone would be set by one or two of the more mature improvisers, and really you could do just about anything and enjoy it, and have a sense of actually playing and creating sounds intelligently, and that was nice. In that way it took away a lot of the viels and the surrounding bullshit really, and I was able to look at an instrument without sort of worrying about the added rock extras.

Q: What are your views surrounding improvised music?

ROB: I think it's very good for you really. It's well worth trying, I think most people, when they take up an instrument, they improvise. Forget the word improvising, it's very important to forget about any sort of musical structure for a bit, and just sort of listen to sounds, because that's what improvisation is about alot, is actually getting together and listening to what you are doing, and what other musicians are doing, and hearing how the sounds interact. It's very educational. I don't improvise myself much, because I've found my own way on my own. Don't run straight to song books and tutors, it's definitely a bad move.

(Cont....)



ROBERT LAWRENCE

16

Q: Why did you decide to form Broken Pipes Exposed?

ROB: This is a common misconception, that there's a band called Broken Pipes Exposed. There isn't. It was actually a label for a series of projects, and the name comes from the last page of William Burroughs's book 'The Naked Lunch'.

Q: Why did you decide to release cassettes of yourselves?

ROB: The simple reason was that although we had a good response to the first gig, Broken Pipes Exposed 1, Broken Pipes Exposed 3 was very poorly attended, with about 12 people, and half of them walked out! And seeing that we'd recorded it for our own sakes, when I found out about the cassette 'scene' it seemed a good idea. Quick Stab Products came about when it seemed a good idea to start contacting people, and presenting something we could swap, or flog to them! That's how it really started, just simply for want of getting the music heard, we'd put so much effort into gigs, so of four weeks every other night, and nobody heard it, it was just a waste of time. It not for wanting to become immortal or anything like that, we thought it was worth keeping and worth hearing..... So you're going to release a record Dean. Do you think it will sell well?

DEAN: Hopefully. I think it's thought of as the ultimate product though a single or an album.

ROB: Yes it is. I mean this is shown by bands releasing an album a year and two singles. It's like there's a lot of bands really, their bubble pricked at the moment, like Teardrops Explodes and The Cure, who have brought out their first album, trumpets and fanfares and all that, and now their bringing out their second album, which is more pretentious and a load of shit than their first, and the cracks are beginning to show. It's because they rely too much on this heavenly album concept instead of actually thinking about making music. I think telephones should be used instead of records myself, like dial-a-song.

DEAN: Yeah, I know a group that do live gigs over the phone. Their called the Local Idiots (phone 0222 700074 for more details. Ask for Mike).

ROB: So kids out there, theres a new funky idea for you; it needs one toilet roll and two fairy liquid bottles!!!

Q: Is there any particular reason why you've gone solo?

ROB: Everybody left me!! NO. I've always been solo, and I've always enjoyed working on my own, because the people I have worked with have not really understood the technology that I like working with, I've not worked with anybody yet who knows what to do with a drum machine, and a synth. It's not knocking them, it's just saying when you want to make music using those specific items of equipment, sometimes you need other people who know how the thing functions, so when I make music like that, I just stick to myself, because there's five of me on the reel-to-reel, five tracks, and that's very self respecting. I definitely like to work with other people who are into different styles of music, if any one out there is into disturbance in a sound or image basis, then please get in touch, because life's pretty boring at the moment. About yourself Dean, do you feel by limiting yourself to one or two instruments that you are in fact limiting yourself decisively, and stopping yourself from doing things and saying things that you want to?

DEAN: Yeah.

ROB: How do you feel you could remedy this?

DEAN: Well, I've just bought a guitar!! I like to mess around with different instruments.

ROB: When you forget that their instruments and treat them as things which make sounds, rather interesting shaped things, then anything and everything can become an instrument, and that's quite exciting, especially when you've got a microphone. I feel there are a lot of people using the cassette scene for their own ego trips, and there's some bands I particularly don't like because I don't think their doing anything new. I don't like hippies, so when I sort of hear hippy orientated bands doing cassettes I just sort of puke up and run a mile!!

(CONT...)

ROBERT LAWRENCE INTERVIEW.

17

Q: Don't you think there is a thin line between art and hippies?

ROB: No, it's all words, it doesn't mean much unless you apply it to specific examples, and I'm not prepared to do so. I think a lot of people 'waffle' no end, and if there's something I can't stand is people taking half an hour over something which they could do in ten minutes.

Q: Why did you decide to do a track for the "We couldn't think of a title" album?

ROB: Because at the time it seemed a good idea. I just liked the idea of being on a record. The original intention was it was publicity for cassette producers as I got it, we would each publicise our music, and that the track on the album should actually be a sampler. It didn't really work out like that unfortunately, but then the whole album didn't really work out in terms of who played. I don't think I think it was a big botch up job myself, but that's no fault of the people involved. I think that it could have been more experimental really, rather than have bands like The Walking Floors and The Victims Of Romance on it. Tell me Dean, what plans have you for the next 12 months?

DEAN: Release 10 albums and 20 singles!!! I want to get my compilation album off the ground if I can, what happens after that depends on the money situation, I should have the money there to do a single by our band, plus whatever else I feel is suitable at that time to release. A couple of gigs would be nice, a festival around Eastertime.

Q: Finally, do you think you will ever sell out and sign to a major record label?

ROB: Never! You asked the wrong bloke that. Name your favourite band of the moment Dean Poole.

DEAN: My favourite band at the moment are Black Flag.

ROB: My favourite band at the moment are Yello.

Well there you have it. The legendary Robert Lawrence meets the immortal Dean Poole (!!!). Robert has various material on various tapes.

"The Dada computer" is a collaboration with Mark Philips, and is available for a C60 and see from: Mark Philips,

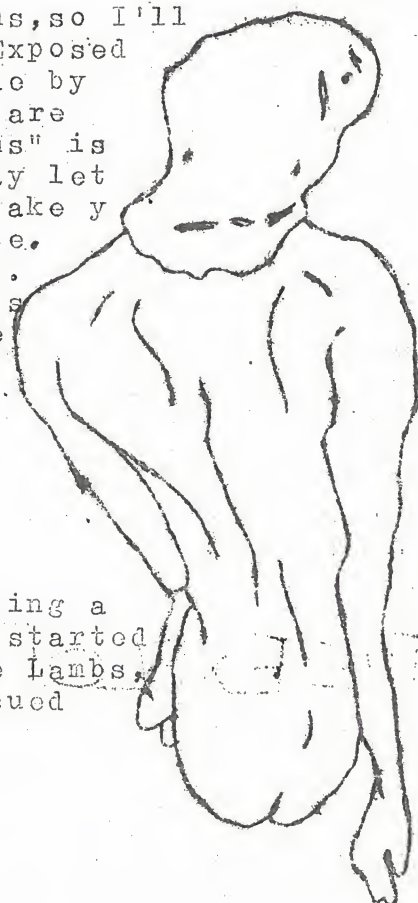
14 Westfield Park,
Bristol BS6.

The cassettes available from himself are numerous, so I'll just include the ones I recommend. Broken Pipes Exposed 4 and 5 are both C60 cassettes of recordings made by Robert and his good friend Paul Shorthouse. Both are wholeheartedly recommended. Also, "Business systems" is available for a C90. Also, if you ask kindly, he may let you have one of his amazing Frasc tapes, which take you through a truly memorable listening experience. (Rob will probably strangle me for saying that!). If you are interested in sending for any of Rob's tapes (all are available for a blank tape and see or for a swap), or just to swap ideas, write to him at:

ROBERT LAWRENCE,
69 HEATH PARK AVENUE,
HEATH,
CARDIFF,
SOUTH WALES.

At the moment of me typing this Robert is compiling a cassette of material ranging from when he first started to the present day, including stuff as Frasc, The Lambs, Broken Pipes Exposed, and various solo stuff rescued from the archives.

I don't know what to put here, in fact I might even type something very meaningless.



THE GET are:

Bruce Gordon: Vocals and kazoo.

Gary Smith: Guitar.

Steven Dobson: Bass guitar.

Jonathon Smith: Percussion (ie. Drums when playing live, boxes and tins while practising!).

THE GET formed as The Bloodsuckers in 1977 when Gary and Bruce were bored and decided to entertain themselves by making music. So they grabbed a beaten old acoustic guitar and some boxes, wrote some songs, lyrics, turned on the tape recorder and started our musical career. By the end of 1980 we had got through about 250 songs and recorded nine cassette albums so we thought it was time for a change and despite our musical knowledge still being nil (we neither knew any chords, nor still do for that matter) we decided to play live. We asked Jon to play drums and asked Steve Whittock (who actually had some musical experience) to play bass.

The first gig was at Zero6 (Southend) on 26/1/81, and was totally anarchic but was great fun (for us if not for most of the audience consisting of R'n'B and HM fans). For the second gig Steve W. became second guitarist and the sound became a bit more musical. With the addition of Steve Dobson on bass shortly after the 'GET' sound took shape.

The songs, I suppose, are 'pop', but in the bedroom/garage and sense rather than Bucks Fizz/Abba/Depeche Mode etc.

We recorded a demo in October '81, which took us all by surprise because it made us sound professional! (Shock! Horror!), but this has proved short lived as our only true musician, Steve Whittock, left in November, we are now carrying on as a four piece and are looking for gigs (hint hint!).

We have one tape available, 'THE GET: A RETROSPECTIVE 1977-1981', on New Crimes Tapes, one side consisting of material by Gary and Bruce, and the other live, studio, and practise stuff. A flexi disc 'VAMPIRE DREAD', should be out early in 1982!

GARY SMITH.

I wholeheartedly recommend you get the Get's cassette, available for a blank C60 and sae, from: Gary Smith, 16 Cluny Square, Southend on Sea, Essex SS2 4AF.

86: MIX • THE GET • THE APOSTLES • COLD WAR • STRIPEY ZEBRAS • WHAT IS OIL? LIVE AT THE SPREAD? EAGLE SOUTHEND 5/12/81.

Six groups for 75p set the pace for a great gig, and wasn't it just. First on were the wonderful duo What Is Oil?, who played a long version of 'Jesus peed on my batteries', some improvisations with the crowd, and diss-appeared. Great!! Next were The Strikey Zebras, who played a brilliant set, including 'Monsters on TV', 'Sore eyes party', and for an encore they did 'Steptoe and his dad'. Everyone clapped and a good time was had by all. Next on were Cold War, who looked like a load of futurists but weren't. They had a very original machine type sound, and although they weren't at their best they played a good set. Ian's vocals were great, as was the rest of the group's music. A group to look out for. The Apostles got on stage, and all the punks got up ready to pogo. The group had awful trouble with their guitar, and had to stop for about five minutes after every song, which made them sound a bit bad, but I was told that they are very good usually. Towards the end of the set though, they did manage to get things together fairly well, and they were quite enjoyable. The punks had a good time, and various glasses went flying off the tables. The Get appeared, made a row, and left. What can I say? It was truly brilliant!! The last band on were 86: Mix, who sound like a mutated disco band. They had almost everyone up dancing/prancing/pogoing, and played a couple of encores before everyone left drunk, soaked, and completely satisfied.

DEAN POOLE.

THE BACK PAGE.

RightX then, I thought I'd fill the back page with general information and late reviews and things, because I thought it may be more interesting than one boring picture, or even a blank page. So lets kick off with news of issue two. Hopefully, issue two should be out about the beginning of April. With any luck this issue should contain stuff on The Average, but god knows what else it will contain. I know for certain that issue three will be a bumper edition, as it will be produced after the 'Sexy Record's Festival in April (more info below), WHICH means that at I will have the chance to interview and talk to many of the bands taking part. Anyway, enough of future trivia, what about Sexy Records album project I here you ask. Well, Sexy Records are currently getting together an album of bands of almost every description to be released "as soon as possible". Some names connected with the album include What Is Oil?, I'm Dead, The Midnight Circus, Cryptic Clues, The Highbrain's, Graham Larkbey, Crys, and Confused Images. Crys may actually be donating roughly 100 singles to give away free with the album, so order your copy early chums! I will keep you up to date with the development of this album in future copys of "New Systems".

+++++ I did mention a festival above to be organised by Sexy Records. Well, heres some more information. The provisional date for the festival is Friday April the 9th. In case you are wondering why it is on a Friday, the main reason is that this is bank holiday Friday, and it makes it easier for everyone involved to come. Bands already confirmed are The Get and The Average and Robert Lawrence, but the final line-up should hopefully include some 12 or so bands. If it is possible for this festival to go ahead (it is almost certain), it will probably start early afternoon and finish about 10 O'Clock at night. There is a pub and a chip shop across the road, so you dont need to worry and food and drink if you are coming for the day. Entry fee will almost certainly be a pound, as Sexy Records believe the music is more important than the money. Any money that is made, though, will probably go towards the planned album, as they still need some money for that. If you are in a band or know a band that might be interested in playing, tell them to contact: Sexy Records, 14 Mountjoy Place, Penarth, NR. Cardiff, South Wales. The location of the gig is in Penarth, and is dead easy to get to, as train and bus routes stop right next to it. Also the main road into Penarth centre runs right alongside it. More information will be available about a month before the planned date.

***** A fanzine everyone should have about the house is "NEW CRIMES" fantasticzine. It's currently on issue five at the moment, which contains some very interesting stuff on the Poison Girls, Annie Anxiety, The Get (all good fanzines have something on the Get!), and Black Flag (Ex Carnage), as well as some very well written pieces on pacifism, animal liberation, and many other topics. Easily the best fanzine I've come across yet. Available for 25p and a large sae from: Jah Ovjam, 360 Victoria Avenue, Southend on Sea, Essex SS2 6NA.

***** Just a quick plug for the comedy cassette of the year. "Chickens", by Cheap Plectrum is possibly the most original and outrageous cassette I have ever heard. Having recently reached great heights in Sound's own Obscurist Charts (one place above the Sexy Records Australian comp tape as well), I dare anyone to listen to this cassette for the whole hour. This Masterpiece is available from: Robert Gillham, Weston House, Queens Road, Oswestry, Salop for a C60 and sae.

+++++ Well thats about it for one fanzine, I hope you all enjoyed reading it and laughing at all the mistakes (theres about five in this sentence!). Here's just a few people I'd like to mention before I go: TREV FAULL OF OUTLET FANZINE, GARY SMITH OF THE GET, JULIAN WARE? LANE OF 86: MIX, TOM ELLARD OF TERSE TAPES IN AUSTRALIA, CLIVE EDWARDS THE FAT SKINHEAD PIG, PURPLE THE SLIMY TOAD, AND GENERALLY EVERYONE I KNOW. ALSO, SORRY TO PEOPLE WHO BANDS AND STUFF I FORGOT TO MENTION, NEXT TIME MAYBE? - ALL THE BEST, DEAN POOLE.